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It is very hard to find well-decorated china in America. Beautifully thin and fine in texture, and brilliant in color it is, and the color-patterns are put on with great skill and neatness, their surface flat and uniform, and their edges sharp. But the forms are seldom good; never except in the most expensive French china, and seldom even in that. And the patterns, except those which are most simple and delicate, are not beautiful or appropriate, badly designed, and made up of ill-combined colors. If one should want a really beautiful tea-set in a hurry, or even a few single pieces, his only chance will be to find a little Chinese or Japanese porcelain. However beautiful in color this may be, and however admirable in spirit and life are the designs of, at least, the Japanese porcelain, it is not creditable to Europe and America that New York should remain so nearly dependent upon the East for china-ware which shall not disgrace her dinner-tables.

The importers treat us very badly, and select, in Europe, with singular want of judgment. Perhaps this is more evident in respect to china-ware than in any other department of industrial art. What are the American manufacturers to do? They dare not produce good designs of their own, or reproduce good designs from abroad, when they see that buyers are content to receive and pay extravagant prices for the worst designs

that can be found in the catalogues of the great French and English makers.

They are not vases that we care to see imported, nor biscuit statuettes, nor any of the more expensive and uncommon *chefs-d'œuvre* of ceramic art; but dinner sets and tea sets, piles of plates, dozens of cups and saucers, fruit dishes, tea-pots, pitchers, and jugs. We want these, of the cheapest earthenware,—when any is found good in shape, and at least not wrongly colored; and of the costliest white china,—when it is ascertained where the most beautiful can be found; and of all the grades between. There are gentlemen in Europe now collecting, at great cost and trouble to themselves, specimens of the most beautiful and valuable porcelains of by-gone times—a plate here and a vase there of rich and splendid ware, which will teach us a great deal in decoration. But we want, also, modern and contemporary work, that we may know how our fellows in Europe are succeeding, and that our manufacturers may see more clearly than they now can, that china may be made after good designs, and money made by it still. Of the hundreds of Americans now going to Europe, or already there, we hope that a few will spend a little money on good china, bring it home, and exhibit it to the world in Haughwout's or Collamore's window.

MR. STREET'S GIFT TO YALE COLLEGE.

The Yale School of the Fine Arts is the first of the new series of buildings that it is contemplated to erect for the College.

Mr. Augustus Russell Street, a well-known citizen of New Haven, and a graduate of Yale, is erecting this building at his sole expense. When com-

pleted, it will be the largest donation ever received by the College. The new Department of Fine Arts will be inaugurated in a building larger, more costly and appropriate to its purpose, than any of the present or prospective buildings. For, though the funds already presented for the purpose of erecting other build-

ings amount to nearly half a million dollars, it is not known that any one sum of money yet presented to the College will fully accomplish the object proposed by the giver. Mr. Street, however, designs that his gift shall be complete in itself. The College is relieved, in this case at least, from any embarrassing prospect of being obliged to complete a half-finished structure. The new building, designed by Mr. P. B. Wight, the architect of the New York "Academy of Design," is being erected on the green at the corner of High and Chapel streets. Ground was formally broken on the 13th of August, 1864, by ex-President Day, aged ninety-three, and Master John Foote, a grandson of Mr. Street, aged five, in the presence of a small impromptu company. The corner-stone was laid by President Woolsey, with due formality, on the 16th day of last November. Since that time rapid progress has been made with the work, except during the severe winter months; and now the stone-cutters and masons are well at work on the second story.

The art-building will provide both for instruction and exhibition. The basement story is twelve feet in height, four feet of which is above ground. It will contain, besides the necessary space for fuel and heating apparatus, a lecture-room, modelling-room for students in sculpture, and a workingmen's school. The first story, sixteen feet high, is devoted entirely to studios for the study of architecture, drawing, and painting, besides professors' and curators' rooms. The second and highest story will average twenty-one feet in height. It contains two large galleries for the exhibition of works of art; and a long room for collections of engravings and photographs.

The general form of the building is that of an irregular letter H, there being two principal wings with a con-

necting building. The southwest wing is the principal one, and is on the Chapel street side. Its outside dimensions are 46 by 86 feet. The second story of this part will be the large picture-gallery, which will be seventy-six feet long, and thirty feet wide. The northeast wing is 77 by 31 feet, and advances further upon the green.

There are two entrances. The larger one is on the Chapel street side. The other entrance is through a tower at the side of the smaller wing, and connects with the Chapel street entrance by an L-shaped corridor.

The whole building is based on a solid foundation of concrete, poured into trenches in the sand. The foundation-walls are of East Haven sandstone, very hard and glassy, and apparently from a sand-bed that has been partially fused. The material of the external walls above the ground is Belleville, New Jersey, sandstone. All the sills, lintels, water-tables, and trimmings, are of Portland, Connecticut, sandstone, laid on the natural bed. The alternate voussoirs of the arches and traceries, as well as all carved capitals and bases, are of Brown-holm, Ohio, sandstone. The Belleville stone is relieved by binding courses of the darker Connecticut stone.

At the angles of the wings there are small turrets for ventilation. Over the entrance from the College grounds is a tower, sixteen feet square, which will rise one story above the roof. The roofs are all hipped, and have an angle of 45 degrees. The upper part of each roof is of iron and glass. The lower part is covered with slate. The glass portion of the roof is to be surmounted with iron crests and ventilators. The gutters are to be cast-iron, resting on a stone coping, and lined with galvanized iron.

From the College grounds the building will have a somewhat picturesque effect, as the wing on that side projects

somewhat, and is flanked by the tower, while on each side two of the turrets will be visible.

From Chapel street, when the contemplated building in place of the South College is built, only one wing will be seen. It is, therefore, made to be a complete architectural composition in itself, and does not depend, for effect or proportion, upon the rest of the design.

When the old buildings, now obstructing the principal front, are removed, and the new ones intended to adjoin this are completed, the whole will be seen to the best advantage; and the most effective, and, in fact, only good view of the whole building, will be from the middle of the Campus. Yet, the High street side will not be without interest, for, it should be borne in mind that this building is finished with equal care on all sides, and has many interesting constructive features in the rear as well as the front.

There is very little decorative work on the building, except that immediately about the entrances. As it stands alone, and is very irregular in outline, the amount of exterior wall is so great that to attempt to introduce many decorative features would be to add enormously to the expense. The effect of the design has therefore been made to depend largely upon the varied light and shade of the larger parts. There is, however, some very good decorative work about the entrance. The two columns that support the main arch over the Chapel street entrance are of polished Quincy (Mass.) sienite, of beautiful red color. These are the first sienite columns that we know to have been polished in America. Being from a new quarry, the material is not familiar to most beholders, and a great variety of guesses as to what the material is, are made by visitors. The work of polishing them is not, of course, done with that perfection that we hope

soon to see attained; but, altogether, they are very creditable, considering that it is a process entirely new to us.* The columns have been quarried and finished by Mr. F. J. Fuller, of Quincy. The capitals and bases are of Ohio sandstone, the former elaborately and beautifully carved. They are, doubtless, the best specimens of decorative carving ever done in America, a statement which will surprise no one who learns that they were carved by some of the best workmen employed on our Academy of Design, Messrs. Setz and Clark, who have in this work shown their susceptibility to good teaching, and their ability to profit by what their own experience has taught them. These capitals are superior to most of the work on the Academy, in that, though carefully studied from natural forms, they are more conventionalized; and though still kept true to nature, are not so open to the imputation of being botanical.

The capitals in the angles of the main entrance from the College grounds are not inferior to these in fidelity or beauty. They are carved by Williams, another of the Academy workmen, and are, both of them, conventionalized ar-

* It is a more difficult operation to polish granite or sienite than most persons would perhaps imagine. Marble, being a limestone of nearly uniform structure and crystallization, readily yields to rubbing with sand, while granite and sienite, being made up of several constituents, whose crystals are of different degrees of hardness, are but slightly affected when rubbed with it. They can only be brought to a surface with the hammer, and, even then, some of the crystals are apt to drop out, or be struck out, and then the surface has to be rubbed down about one-sixteenth of an inch, the difficulty of doing which will be readily understood. The most successful process that we know of is, to rub with successive grades of emery, and complete the polish with oxyde of tin. This, we believe, is the French or Continental method. Yet the result of polishing is fully worth the trouble and expense; for, the sienites of Scotland, and our own New England coast, produce colors and develop beauties, when polished, with which few other materials can compare.

rangements of liverwort leaves. The corbel of oak leaves, under the oriel, near this door, is also from his hands, and is in some respects superior to any of the above-mentioned work, especially in the expression of crispness and vitality given to the leaves.

The oriel window in the end of one of the long galleries is a feature which we seldom see constructed in this thorough fashion in American buildings. It is corbelled out from the wall, and is entirely built of rubbed sandstone, the entire weight of which is counter-balanced by the weight of the wall. A portion of this work is now set.

Judging by the present state of the work, the building will be finished some time next summer. Before winter, however, we hope to see it enclosed, when a good notion can be formed of the effect of the exterior. At that time we expect to speak more critically about it; to-day we have only desired to give a brief technical description of a building to which many interested eyes are

already directed, and which promises to occupy an important place in the history of Art in America.

We congratulate Yale upon the erection of the first collegiate building in America devoted exclusively to Art. Now that the building is secured, it becomes a consideration of immense importance—What sort of art is to be nurtured by it. Upon the answer to this question, given by those who have the control of this business, it depends whether the old ideas that have done so much to depress Art among us are to find Mr. Street's munificent gift a sort of Medea-kettle, in which the old bones and shrunk sinews of expiring academics shall be boiled into new life, and old King Cole and his school look up again; or whether young America shall take possession of the field, and give us an Art of which we need not be ashamed. Trumbull is a passably good Connecticut giotto to start from. We trust his worthy name will not be dishonored.

"EVERY gift is valuable, and ought to be unfolded. When one encourages the beautiful alone, and another encourages the useful alone, it takes them both to form a man. The useful encourages itself; for the multitude produce it, and no one can dispense with it: the beautiful must be encouraged; for few can set it forth, and many need it."

WILHELM MEISTER.
Book VIII. Chap. V.

"AND in these books of mine, their distinctive character, as essays on art, is their bringing everything to a root in human passion or human hope. Arising first not in any desire to explain the principles of art, but in the endeavor to defend an individual painter from injustice, they have been colored throughout—nay, continually altered in shape, and even warped and broken, by digressions respecting social questions, which had for me an interest tenfold greater than the work I had been forced into undertaking. Every principle of painting

which I have stated is traced to some vital or spiritual fact; and in my works on architecture the preference accorded finally to one school over another, is founded on a comparison of their influences on the life of the workman—a question by all other writers on the subject of architecture wholly forgotten or despised."

MODERN PAINTERS.
Vol. V. p. 201.

TURNER.—"Here was lately a cross-grained miser, odd and ugly, resembling in countenance the portrait of Punch with the laugh left out; rich by his own industry; sulking in a lonely house; who never gave a dinner to any man, and disdained all courtesies; yet as true a worshipper of beauty in form and color as ever existed, and profusely pouring over the cold mind of his countrymen creations of grace and truth, removing the reproach of sterility from English art, catching from their savage climate every fine hint, and importing

into their galleries every tint and trait of sunnier cities and skies, making an era in painting; and when he saw that the splendor of one of his pictures in the Exhibition dimmed his rival's that hung next it, secretly took a brush and blackened his own."—EMERSON, "English Traits."

NOTE FROM MR. CALVERT VAUX.

To the Editor of NEW PATH.

DEAR SIR: In the June number of your journal you speak of my Design for a Hospital, in the recent Exhibition, as a "Convention of Mr. Vaux's Country-seats." I was amused at the description, which is not only the truth briefly expressed, but is a humorous way of putting it.

The point I want to raise is—Can such a design, so conceived, be defended? As represented in the sketch or drawing, probably not; for the whole building is allowed to show as if it were expected to be viewed as a whole; but the real circumstances are different, a fact which no one, I allow, could possibly imagine without such a description as I am going to give.

The building is for a Lunatic Hospital. I was instructed by the Trustees to prepare the design in conjunction with Dr. Brown of the Bloomingdale Asylum. My province as architect thus became the interesting one of crystallizing, so far as I could approve, the ideas of a medical gentleman who had devoted his attention to this specialty, and had become eminent in connection with it. Under these circumstances the problem to be solved was not, what work of art would have the best general effect, but, what would best subserve the object intended to be gained—the improved health of the patients.

Dr. Brown's experience and his advice, when closely analyzed, amounted to a recommendation, in the first place, to avoid all appearance of a public building; to avoid striking and unusual effects; to avoid long stretches of façade that should interfere with the idea of

domesticity; to make the building as much like a summer boarding-house, or a quiet common-place hotel, or a country-house of moderate pretensions, as possible; and to arrange the interior plan on the same general principle, so far as optical effect was concerned.

I found that I agreed with him entirely; and, therefore, so designed the building that it should look as much like separate buildings as possible. I enclose a photograph of the principal front, in which I have shown how the whole or almost the whole of the connecting line of buildings between the principal "convalescent" entrance and the general "business" entrance is to be planted out; and the same idea is to be followed out in the front exhibited. The long fronts are to be planted with trees quite close to the building, the ends left exposed so as to look like country-houses.

Your criticism has brought my intention to my mind, and has led to the consideration of its propriety. Perhaps, taking all risks into consideration, it would have been safer to have designed it as a whole, with a due degree of subordination, &c. Still I cannot help thinking that the way adopted is the "naturalistic" way of looking at it, at any rate, *i. e.*, let the problem solve itself honestly, and take the chance.

I suspect that the "Convention" ought to have been composed of better examples; but still believe in the convention principle for a Lunatic Asylum, with a liberal introduction of screening trees.

Yours respectfully,
CALVERT VAUX,
Architect.